

David Teed



ROYAL ACADEMY OF MUSIC

Marylebone Road, London NW1 5HT

Telephone: 01-935 5461

G.R.S.M. HONS. COURSE

(which has Honours Degree status)

in Performance, History and Music Techniques

Syllabus A

(broadly based curriculum)

Syllabus B

(Specialist Performance Option)

September 1980

GRADUATE OF THE ROYAL SCHOOLS OF MUSIC [G.R.S.M.] HONS. LONDON

This three-year course, covering performance, history, music techniques, keyboard harmony, analysis, orchestration and conducting, leads to the Diploma 'Graduate of the Royal Schools of Music', London, which is awarded to successful candidates after an examination held jointly with the Royal College of Music. Students completing the Diploma with Class (I) and II (i) are entitled to 'good honours addition'. Candidates who obtain the G.R.S.M. Diploma are entitled to use the letters 'G.R.S.M. Hons' and to wear the appropriate academic dress (obtainable from Messrs. W. Northam, 50-51 Fetter Lane, London EC4 1NT. Tel: 01-353 1244).

Admission Requirements

The training can only be begun in the Autumn Term, and students must be eighteen years old by the 31st December in the year in which they begin the course. Candidates must have a good keyboard facility, and are required to take a keyboard instrument as their principal or second study for **Syllabus A**; students offering two non-keyboard instruments may be admitted for **Syllabus B** providing they already have good keyboard facility. Before beginning the course candidates must have gained five passes of the General Certificate of Education, including English and Mathematics (for intending teachers, see below) and two subjects at A level.

Teacher Training

In order to achieve the status of Qualified Teacher, students must take a further year of training at a University Department of Education or at a College of Education. With effect from 1983 prospective teachers must have obtained passes in English and Mathematics at GCE O level (see above).

Principal and Second Studies acceptable for the G.R.S.M. Course

Composition	Flute
Pianoforte	Oboe
Pianoforte accompaniment	Clarinet
(not before the second year	Bassoon
of basic course)	Horn
Organ	Trumpet
Harpsichord	Trombone
Singing	Tuba
Violin	Timpani/Percussion
Viola	Harp
Violoncello	Guitar
Double Bass	

Additional studies include: Recorder, Cor Anglais, E flat and Bass Clarinet, Contra Bassoon, and Conducting.

EDUCATIONAL EQUIVALENTS

- (i) The Certificate of Secondary Education (Grade I) is considered the equivalent of a pass at GCE Ordinary Level.
- (ii) In respect of examinations conducted by the Associated Board of the Royal Schools of Music and Trinity College of Music:
 - (a) a pass in Grade VI (Theory) *plus* a pass in Grade VI (Practical) may be accepted as Ordinary Level Music.
 - (b) where two instruments are offered, a pass in Grade VI (Theory) *plus* passes in Grade V (Practical) on *each* of the two instruments may be accepted as Ordinary Level Music.
 - (c) a pass in Grade VIII (Theory) *plus* a pass in Grade VIII (Practical) may be accepted as Advanced Level Music.
 - (d) where two instruments are offered, a pass in Grade VIII (Theory) *plus* a pass in Grade VII (Practical) on the first instrument *plus* a pass in Grade VI (Practical) on the second instrument may be accepted as Advanced Level Music.
- (iii) Students educated in Scotland wishing to apply for the BMus Course should be aware of the following educational equivalents:
 - (a) Scottish Certificate of Education Ordinary or Higher Grade pass equates to a GCE Ordinary Level pass.
 - (b) SCE Higher Grade pass *plus* a Certificate of Sixth Year Studies (Grades A, B or C) in the *same* subject is equivalent to a pass at GCE Advanced Level. (The CSYS in Mathematics is subject to special conditions.)
- (iv) Scottish Qualification for entry onto the GRSM Course depends upon the following minimum requirements: six passes in the SCE, three of which *must* be at Higher Grade.

Fees

Tuition fees: £885 per annum (£295 per term)

Examination fees (Final examination): £35

Re-examination fees: Practical £22
Paper Work £16

SYLLABUS OF TRAINING AND EXAMINATIONS FIRST YEAR

Syllabus A and B

Principal study	1 hour
Second study	$\frac{1}{2}$ hour
Music Techniques	$\frac{1}{2}$ hour
Aural	1 hour
History (one of the following periods) (1575-1750, 1740-1830, 1830-1900)	
General Musicianship (in Tutorial Groups)	
Conducting	Repertoire*
Piano Accompaniment*	Languages*
Organ Improvisation*	Keyboard Harmony*
Instrumental Teaching Method*	

* Depending on Principal Study

All G.R.S.M. students in their first and second years, other than those allocated to orchestras, are required to sing in the choir, and to attend rehearsals as scheduled. (Normally one 2-hour rehearsal weekly). They are also expected to attend weekly concerts.

Instrumentalists may be assigned to one of the orchestras and to chamber music classes, as appropriate.

Examinations

Syllabus A and Syllabus B

	Minimum Examination Requirements
Principal Study	II
Second Study	I
Harmony	IIB
Aural	II
General Musicianship	Paper
History	Paper
Keyboard Harmony (Pf; Or)	IIB
Keyboard Harmony (Strg; WW; Sg)	Assessment
Languages (for Singers)	Paper/Viva

Other courses will be assessed, in addition, each candidate's reports and a record of attendance will be taken into account.

Students who fail these examinations will be given an opportunity to be re-examined later, but if they are still unsuccessful they will not be permitted to continue with the course, and may be required to terminate their studentship completely.

SECOND YEAR

Syllabus A

		Examination Requirements
Principal Study	1 hour	III or LRAM
Second Study	$\frac{1}{2}$ hour	IIB
Music Technique	$\frac{1}{2}$ hour	II
Orchestration	1 hour	Portfolio
Aural	1 hour	III
History (Music Post 1900)	1 hour plus Seminar	Paper
Conducting (Choral/orchestral) by arrangement		
Piano Accompaniment (by audition)		
Keyboard Harmony/skills*	1 hour	II*
Instrumental Teaching Method	1 hour	LRAM
Languages (for singers)	1 hour	paper/viva
Orchestra		
Choir (for those not in orchestra)		
Chamber Music and Ensemble classes (by arrangement)		

Syllabus B

Principal Study	1 hour	III/IV
Second Study	$\frac{1}{2}$ hour	IIB
Music Techniques	$\frac{1}{2}$ hour	II
Orchestration (optional)	1 hour	Portfolio
Aural	1 hour	III
History related to 1st Study	1 hour (one term)	Assessment
Conducting (Choral/Orchestral)	1 hour (timetable permitting)	
Piano Accompaniment (by audition)		
Keyboard Harmony/skills*	1 hour	II*
Instrumental Teaching Method	1 hour	LRAM
Languages (for singers)	1 hour	paper/viva
Orchestra/Opera class		Assessment
Chamber Music		Assessment

* Depending upon Principal Study.

Students are required to take the LRAM, ARCM or comparable diploma during their second or third year.

An additional study may be taken (by arrangement).

Students who fail these examinations will be given an opportunity to be re-examined later, but if they are still unsuccessful they will not be permitted to continue with the course, and may be required to terminate their studentship completely.

THIRD YEAR

Syllabus A

		Examination Requirements
Principal Study	1 hour	III/IV
Second Study	$\frac{1}{2}$ hour	II
or		
History	2	Paper
(one of the following periods Music Pre 1600, 1575-1750, 1740-1830, 1830-1900 which must be different from the period studied in 1st year)		
Aural	1	III
Music Techniques	$\frac{1}{2}$	III
Structural Analysis	$1\frac{1}{2}$	Paper
Stylistic Analysis	1 (2 terms)	Paper/Viva
Keyboard Harmony*	1	III
Additional Studies (one of the following)		
Conducting, Piano Accompaniment, Additional Second Study, Composition/Orchestration, Dissertation		
Orchestra/Chamber Music/Opera (timetable permitting)		
		General Paper

Syllabus B

Principal Study	1 hour	IV/V
Second Study	$\frac{1}{2}$ hour	II
or		
History (see above)	2 hours	Paper
or		
Structural Analysis	$1\frac{1}{2}$ hours	Paper
Stylistic Analysis	1 (2 terms)	Paper/Viva
Aural	1	III
Music Techniques	$\frac{1}{2}$ hour	III
Keyboard Harmony*	1 hour	III
Additional Studies (see above)		
Orchestra/Chamber Music/Opera		
		Assessment
* Depending upon Principal Study		General Paper

Students are required to take the LRAM, ARCM or comparable diploma during their second or third year.

RESULTS

G.R.S.M. Hons.

Candidates will be classed as follows:—

Pass, III, II(2) II(1); I

In some cases it may be possible for a candidate who fails in Practical or Paperwork examinations by a narrow margin to compensate for this by more than adequate marks in another examination, if supported by favourable Professor's reports and general assessment.

Candidates who fail in either practical or written examinations may take the necessary section not more than three times again during the three succeeding years, but are not eligible for Honours.

Candidates who are required to retake a year of the course are not eligible for Honours.

Principal

Sir Anthony Lewis, C.B.E., M.A., Mus.B.(Cantab), Hon.Mus.D.(Birmingham)
Hon.R.A.M., F.R.C.M., F.R.N.C.M., Hon.F.T.C.L., Hon.G.S.M.

Warden

Noel Cox, B.Mus.(Lond.), F.R.A.M., Hon.R.C.M., F.R.C.O.

Director of Studies

Christopher Regan, B.Mus.(Lond.), F.R.A.M., Hon.R.C.M., F.R.C.O.

Academic Tutor to the G.R.S.M. Course

David Robinson, B.Mus.(Lond.), F.R.A.M., Hon.R.C.M., F.R.C.O.

Royal Academy of Music

Marylebone Road, London NW1 5HT

Telephone: 01-935 5461

Analysis

John Gardner, C.B.E., B.Mus.(Oxon.), Hon.R.A.M.
Malcolm Hill, M.Mus.R.C.M., B.Mus.(Dunelm.), A.R.A.M., F.R.C.O.
David Robinson, B.Mus.(Lond.), F.R.A.M., Hon.R.C.M., F.R.C.O.

History

George Biddlecombe, M.A.(Oxon), A.R.A.M.
Gordon Crosse, B.A.(Oxon), Hon.R.A.M.
Simon Harris, M.A., B.Mus.(Oxon), Hon.R.A.M.
Christopher Grier, M.A., Mus.B.(Cantab.), Hon.R.C.M.
Peter Holman, M.Mus.(Lond.), Hon.A.R.A.M.
Paul Patterson, R.A.M.
Arthur Wills, D.Mus.(Dunelm.), Hon.R.A.M., F.R.C.O.

Orchestration

Timothy Baxter, B.Mus.(Lond.), F.R.A.M.
Brian Brockless, B.Mus.(Lond.), Hon.A.R.A.M.
~~Norman Fulton, F.R.A.M.~~
John Gardner, C.B.E., B.Mus.(Oxon), Hon.R.A.M.
John Hall, A.R.A.M.
Malcolm Hill, M.Mus.R.C.M., B.Mus.(Dunelm.), A.R.A.M., F.R.C.O.
Robert Langston, M.A.(Cantab.), F.R.C.O.
Malcolm Macdonald, M.A., Mus.B.(Cantab.), Hon.R.A.M.
Richard Stoker, F.R.A.M.
Roy Teed, F.R.A.M.

Classes in Instrumental Teaching Method

Jean Anderson, F.R.A.M. (Piano)
Ruth Harte, F.R.A.M. (Piano)
Eric Hope, Hon.R.A.M. (Piano)
Lois Phillips, F.R.A.M. (Piano)
Derek Collier, F.R.A.M. (Violin)
Sidney Griller, C.B.E., F.R.A.M. (Violin)
Gwynne Edwards, F.R.A.M. (Viola)
Max Gilbert, F.R.A.M. (Viola)
Florence Hooton, F.R.A.M. (Violoncello)
Gareth Morris, F.R.A.M. (Flute)
Michael Dobson, F.R.A.M. (Oboe)
Georgina Dobree, A.R.A.M. (Clarinet)
Gwydion Brooke, F.R.A.M. (Bassoon)
Sidney Ellison, F.R.A.M. (Brass)
Hector Quine, Hon.R.A.M., Hon.F.T.C.L. (Guitar)
Nicholas Cole, A.R.A.M. (Timpani and Percussion)

Conducting

Sidney Ellison, F.R.A.M.
Peter Lea-Cox, B.Mus.(Lond.), A.R.A.M., F.R.C.O.
Maurice Miles, F.R.A.M.
David Robinson, B.Mus.(Lond.), F.R.A.M., Hon.R.C.M., F.R.C.O.